

Historical Assn. Reaches 235- Member Mark

The recently formed American Printing History Association (APHA) already has a membership in excess of 235.

The APHA was organized May 15 at Graduate Center, City University of New York.

Dr. J. Ben Lieberman, co-proprietor of the private Herity Press and printing author, has been elected president.

Dr. Lieberman, head of the organizing committee, called the event, "historic, in the most important sense, because what we are doing is creating a new tool to preserve printing and institutions that are built upon it—publishing, freedom of press, the whole concept of responsible editing of mankind's cultural heritage.

"If high printing technology continues to move as it is now doing . . . in 25 years we will no longer know what we mean by printing in a human sense.

"We will, of course, be turning out billions of words . . . but it will simply be duplicating, reproduction, without any responsibility that meaningful publishing embodies today."

The organization, of a non-profit, educational and literary nature has the following objectives: To encourage study of printing history via publications, exhibitions, conferences and lectures; encourage preservation of the artifacts of printing; to encourage development of museums and libraries for the preservation of records and information.

Dues will be \$5 a year. For further information write to the secretary, Mr. Joseph R. Dunlap, 420 Riverside Drive, New York, N.Y. 10027



Famous Printers

Benjamin Franklin

Every American school boy is familiar with the story of Benjamin Franklin—his interest in science and experiments into the mysteries of electricity and as a signer of the Declaration of Independence.

Not as well known is his role as diplomat, writer, inventor, philosopher, patriot and organizer of the U.S. postoffice.

Even more obscure is his life as a printer and later as a proprietor of one of America's most important job printing and publishing operations.

There was nothing in Franklin's ancestry or environment to account for his genius. In

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62% of Typesetting Still By 'Hot Type'

Although it may come as a shock to phototypesetting adherents "hot type" or metal typesetting is still the primary means of composition for 62% of this kind of work, a recent survey has revealed.

But "hot type" has shown an alarming decrease in the past decade and a half.

As late as 1960, 95% of typesetting firms were still using "hot" and metal type.

NAPA Makes Plans For '76 Centennial

New projects are planned as the National Amateur Press Association makes plans to celebrate its 100th anniversary starting next year at the conclusion of the convention.

An emblem for the Centennial has been produced in logo form and will be available to members for use in printing.

Harold Segal and Bill Haywood are serving as the Centennial's coordinators.

Harold Segal will issue a souvenir on NAPA history for convention distribution.

Bill Haywood has announced his project to coordinate a cooperative publication that will be issued at the NAPA convention at Cleveland, July 3-5.

All Nationals are invited to submit a page to Mr. Haywood before June 1, 1975 to allow time for collating and delivery to the convention.

This page size is to be 5½ by 8½ inches. The number of finished copies should be 200.

Contributors are invited to reveal on their pages as much as they wish concerning their print shops. This can be a listing of equipment, with dates of origin and historical background. Also appropriate are aims, purposes and typefaces of individual presses.

Gutter margin should be wide enough for punching to accommodate loose-leaf binding so late entries may be included.

Bill says, "Let your energy and enthusiasm limit what you wish to produce."

Send entries and requests for further information to Mr. William Haywood, 3-09 Cyril Avenue, Fair Lawn, New Jersey. Zip Code 07410.

Type & Press

A journal devoted to the crafts of Journalism and Letterpress Printing. Published irregularly at the Garamont Press, 24667 Heather Court, Hayward, California 94545.

Ye Ed, Bert Williams Proof Reader, Betty Williams

The Balloon — Up Or Down?

After the issuance of Ye Ed's last Type & Press journal the old coger had some misgivings. He usually does after printing a new publication. He questioned himself many times — would this new flimsie be enjoyed by all readers? Is a newspaper-format publication needed or wanted by the hobby printer-journalism world? Or would Ye Ed's pride and joy be folded into a paper aeroplane, sailed into the dust bin, unread?

For this current issue Ye Ed planned a two-way editorial on this subject. If his journal was well accepted and hundreds of congratulatory letters and telegrams received the first editorial would be used. A caption under a balloon ascension cut would read, "It went over like a light-weight hydrogen balloon—soaring to unexpected heights." (The gas bag would be labeled as 100% hot air). Ye Ed would promptly issue a multi-color 48-pager on Warren Olde Style.

But if the publication was ignored or many readers wrote, "Drop it, Bud," or "Bud, drop dead," Ye Ed would run the second editorial, captioning the drawing, "It went over like a lead balloon." The gas bag would be depicted crashing amid pied type. Ye Ed then would go to the corner saloon and shake for goodies.

Then Ye Ed propped his bare feet up on his roll top, leaned back in his rocker — waiting to see which way that balloon would go. Uppa or down.

As Ye Ed sat there pondering he couldn't help but recalling the old now defunct semi-weekly Publishers' Auxiliary. It was an eight-column newspaper that was a goldmine of news and info on letterpress printing and publishing. Weekly newspaper editors and back shop employees scanned it as religiously as the Bible. It was formerly published by the Western Newspaper Union in Chicago. Unfortunately it disappeared from the printing and publishing scene many years ago.

After a few moons passed Ye Ed decided he could not use either of the editorials or the engravings. It wasn't exactly "frightening silence"—four letters were received, some even promised to send in news items. (But none have yet). Ye Ed is still waiting for one. So this new editorial was written. It's too much to expect "instant" success. so here's another Type & Press,

Classifieds

FOR SALE

BOOK. Rob Roy Kelly's standard reference, "American Wood Type," postpaid in the U.S., \$13.50, overseas add \$3.50. Pendragon Press, Box 50096, Castleton, Ind. 46250.

MITERING machine, Pan-american, like new. If you could still buy them would cost well over \$100. Priced at \$48 postpaid in U.S. Pendragon Press, Box 50096, Castleton, Ind. 46250.

CUTS. 12 square inch box of new stock electros, our choice, \$38 postpaid east of Mississippi, west of there, add \$2. Most of these date back to the '20s as this shop started in 1921 and most of these cuts were shown in his '28 catalog! About three different lots available from The Pendragon Press, Box 50096, Castleton, Ind. 46250.

WANTED

CAST iron or brass type case drawer pulls, esp. those with provision for label holder. One or a hundred, will buy outright for cash or trade some of mine for some of yours. Dave Churchman, Box 50096, Castleton, Ind.

CENTURY, 8 pt., Series #20, Missouri-Central Type Foundry. Also interested on other type, cuts, ornaments, etc., at reasonable prices. Howard Radcliffe, 1013 W. High Street, Petersburg, Virginia.

DINGBATS and odds and ends of border, any quantity. The older the better. Must be printable. Will buy outright or trade eletrotypes for your dingbats. Dave Churchman, Box 50096, Castleton, Ind.

LINOTYPE MATS

LINO mats re-conditioned to remove hairlines. Satisfaction guaranteed or your money refunded. 5-5½ point, 9c each; 6-12 point, 8c each; 14 point, 9c each; 18-30 point, 10c each; 36-42 point, 12c each. I pay postage, insurance both ways. Larry Heimbuch, 820 N.E. 111th Ave., Portland, Ore. 97220.

The Pearl That Saved An Empire!

"The Golding company, facing disaster, was saved by a jewel"

All the world loves a Pearl! A Pearl is a precious jewel, one coveted by everyone.

This is not a cultured Japanese Pearl that ends up on a string around milady's neck. It's a Jewel much scarier than those mere baubles.

This most cherished jewel is the merry little Pearl platen press so much sought after by hobby, private press printers and collectors of nostalgia.

Possession of a Pearl places a printer into a special cult — much akin to Stutz Bearcat or Dusenburg auto owners. Even a Pearl society is planned.

What is it that makes this press so desirable? Is it because it is less bulky, takes less space, or weighs less (two men are able to lift it)?

Other virtues: it's quiet and fast, the perfect jobber for light forms, envelopes, cards and other short run jobs.

The Pearl, introduced in 1876 by Golding & Company, Boston which had been founded in 1864 by H. M. Golen.

At this time Golding Co. was tottering financially, unable to meet its payroll. Competition from many fly-by-night press builders had driven the company almost into bankruptcy.

Small, poor country print shops needed low-priced platens. To satisfy this demand many small machine shops built cheap bolted frame clam shell type platens. In these "snappers" bed and frame were made in one fixed assembly and the platen flapped back and forth on hinges with uniform motion. There was no hesitation open for feeding.

In most cases these clamshells were lightly constructed and both they and the firms building them had short lives.

Two things helped revitalize the Golding Company. First, Henry Lewis Bullen, famed

printing historian became editor and printer of Golding's house organ. Later he served as sales manager. The second event responsible for the turning point in the company's uncertain future was its introduction of the little Pearl.

The first Pearls, a 5x8 and a 7x11, had no throwoffs nor depressible grippers; had two rollers, short fountain and an iron or wooden stand. It was a clamshell with bed pivoted at the lower edge driven by a small compact flywheel.

It had two wooden drawers just above the treadle, an ink plate with brayer hooked on the right side. The 5x8 model sold for \$60, the larger version was listed at \$100. An iron stand added \$10 to the prices.

The Pearl sold well. Pressmen liked its quality construction and simplicity that got it into action so rapidly. It was fast and quiet running; a boy with a willing foot could operate it easily and with a motor added, the Pearl was tops for all "run of the hook jobs."

Later on an improved model was introduced with throwoff, three rollers and full fountain. Parts were same as original but frame was sturdier and made in 5x8, 7x11 and 9x14.

The Golding Company continued to manufacture its Art Jobber, Official and other fine presses but it was Pearl that captured the printer's heart.

Golen, a millionaire, died in 1916. The Pearl had rescued his ailing company from bankruptcy, transforming it into one of the greatest of press building empires of all time.

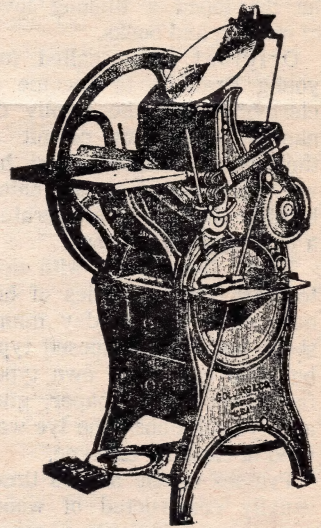
In 1918 the Golding Company, located in Franklin, Mass., was sold to American Type Founders who continued to build Golding presses. But in time the hand fed platen job-

ber, except for small runs, became no longer economical and the building of all Golding presses (including the Pearl) was discontinued in 1927.

But the Pearl made a comeback in 1936 when the Craftsmen Machinery Co. of Boston obtained jigs, cores and fixtures of the 7x11 Pearl and began making the press. Dubbed the CMC Jobber, it was made until 1950.

But the little Pearl still is alive, busily pounding out impressions in hobby shops.

"Anybody know where I can getta Pearl," is an oft heard question. They are scarce and



THE PEARL

... a jewel of a press

a lot of detective work may be necessary to locate a saleable model in good condition.

If Lady Luck smiles and one of these gems is found it should be acquired immediately. Any delay may result in another "Pearl digger" grabbing it.

Don't expect to pay the original price. Scarce gems increase in value as time goes by. And now the little Pearl has become a classic.

Ben Franklin, Printer . . .

Scientist . . . writer . . . philosopher . . .

. . . publisher . . . patriot . . . experimenter . . .

inventor . . . bookman . . . diplomat . . .

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the family history of four centuries behind him there had been no one man who rose above mediocrity, or one who fell below respectability. The Franklins were thrifty, industrious tradesmen in Northamptonshire, England. Franklin's father emigrated to the American colonies about 1682.

The dean of American printers was born in Boston Jan. 17, 1706, the 10th son of Josiah Franklin, a candle and soap boiler. Taught to read at a very young age by his father, he developed a lifelong love of reading and books.

Original plans called for young Franklin to become a clergyman but the family finances would not permit a theological education and he was apprenticed to his older brother James, who operated a print shop in the town.

Young Ben set out with zeal to learn the mysteries of his new craft. In this day many shops not only composed type but also cast their own typefaces; made ink, paper, glue and lye solutions. The lye was used in cleaning the type.

Presses in use at this time, usually constructed of wood, were equipped with a screw or toggle which lowered the platen until it squeezed the paper between the type form and the heavy platen.

These presses usually required two men to operate them. Ink was applied to the locked up type form on a horizontal bed using an ink ball. Wetted paper was placed on the type page, then slid into printing position underneath the platen. Pressure was applied by lowering the platen, bringing paper and type into contact. Pressure was then re-

leased, form slid from underneath platen, paper removed and hung up to dry. It was exhausting and tiring work, output limited to a few hundred impressions per day.

In 1721 brother James commenced publishing of the New England Courant, a newspaper remarkable for its criticism of the government and civic and religious leaders.

Ben, the young apprentice, by now a avid reader, contributed surreptitiously and had articles published in the paper under an assumed name. Ben was destined to rise above the ordinary literate printer.

Before long Editor James was jailed for his criticism of the government in his paper. Ben took over as the editor.

Eventually James Franklin was released from prison under provisions he would not edit or publish The Courant. Ben then acted as publisher.

Later the brothers quarreled causing Ben to leave Boston. Eventually he found employment in the print shop of Samuel Keimer in Philadelphia.

In 1724 he went to England, working for two years furthering his knowledge of printing.

Franklin's temperance did not endear him to the beer-drinking English printers but he showed some of them that it saved money and he was eventually accepted by them.

In 1726 he returned to Philadelphia and Keimer's and was employed in the casting of typefaces.

In 1730 he opened his own printing office in partnership with a Hugh Meredith. Later he bought his partner out and at the age of 24 became sole owner of a printing shop and book selling business.

His shop also sold soap, stationery and occasionally fish, cheese, spices, etc. He also bought rags for papermakers. He first secured government contracts to print currency.

He founded the Pennsylvania Gazette, said to have been the forerunner of the Saturday Evening Post which was published continuously 200 years.

But Franklin wasn't immune from failure. His German language newspaper closed down in 1731. In 1741 a monthly publication failed after being issued for only six months.

He became world famous as the publisher of "Poor Richard's Almanack," comprising famous maxims pillaged from collections of old world proverbs but Americanized by Franklin. Published from 1753 to 1758, it had a yearly sale in excess of 10,000 copies.

When he was 42 he took a David Hull as a partner. By now Ben Franklin had accumulated enough capital to turn the operation of his business to his partner. This allowed him to devote more time for scientific study and to play his role of a public servant.

He died April 17, 1790 at the age of 84 in Philadelphia.



*Poor
Richard
Says:*

Only a fool makes his
doctor his heir.

Fish and visitors smell
after three days.

Three may keep a secret
if two of them are dead.

The cat in gloves
catches no mice.